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owing to a variety of circumstances, not the least of which was the absence of any system of representing the sounds in the language—each author having chosen to employ a phonetic code best understood by himself and capable of varying interpretation by others—the result has been, to say the least, unsatisfactory, and the words for the most part are, in their printed form, either wholly unrecognisable by the people themselves, or possess a meaning differing very much from that given.

2. I do not make these remarks with a view of depreciating the efforts of others, for I fully recognise the difficulties with which they had to contend, and am aware that these exceeded any I have had to overcome, consequent on the improved relations which have subsisted between ourselves and the aborigines in recent years.

3. It must also be borne in mind that time necessarily works vast changes in all savage languages, which depend so entirely upon the oral correctness of the whole population for their accurate transmission.

4. As my knowledge of the other dialects is not as yet sufficient for me to be able to describe them comparatively at any length—leisure having failed me to obtain more than a few hundred words of five of the seven remaining tribes of Great Andaman—I wish it to be understood that, except where otherwise stated, my remarks refer to the *.bō̤jig-ngī̤jī-*, or South Andaman dialect.

5. The Andamanese are, as a rule, very conservative, and prefer to coin from their own resources rather than to borrow from aliens, words expressing ideas or objects which are new to them. To give only one of many examples:—having themselves no forms of worship, they had no word for "prayer," but since seeing the Mahomedans at their daily devotions, and learning that they are addressing an Invisible Being, they express the act by a compound word, *â·rlalik-yâ·b-*, signifying "daily repetition" (viz.: *â·rla-* daily, and *ik-yâ·b-* repetition).

6. They have also a distinct poetical dialect, and in their songs subordinate everything to rhythm, the greatest liberties being thereby taken not only with the forms of their words, but even with the grammatical construction of the sentences. For instance the chorus of one of their songs runs thus:—

chĕ̄k-lū yâ lak-u mĕ̄j-rè?

which means "who missed the hard (backed) turtle?" the prose construction of the sentence being *mĕ̄j-a yâ·dī chē·balen lâ·kàchī-re?* It will be at once noticed how great is the difference between the two versions, for in this, as in most of their songs,

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the words in their poetic form are so mutilated to suit the metre as to be scarcely recognisable; indeed, it not unfrequently happens that the composer of a new song has to explain its meaning in the ordinary vernacular to his chorus[1] as well as to the audience in general.

7. It may perhaps interest some of my readers to see a comparative table which I have prepared of the various forms of the possessive pronominal adjectives in most frequent use among five of the eight tribes of Great Andaman:

	.bō·jig-ngī·ji-	*.bō·jig-yá·b-*	*.á·kà-kó·l-*	*Śko-jū·wai-*	*.bal·awa-*
my ..	dī·a- ..	ī·ya- ..	ī·ya ..	ī·ya ..	*deg·e.*
thy ..	*ngī·a-* .	*ngī·ya-* ..	*ngī·ya* ..	*ngī·ya* ..	*ngeg·e.*
his ..	*ī·a-* ..	*i·ya-* ..	*i·ya* ..	*dī·ya* ..	*eg·e.*
our ..	*mē·ta-* ..	*mi·ya-* ..	*mi·ya* ..	*mi·ya* ..	*md·tat.*
your ..	*ē·ta-* ..	*ngàrdī·ra-*	*ngàrdī·ra-*	*ngachà·par-*	*ngá·tat.*
		lī·ya- ..	*lī·ya* ..	*lī·ya* ..	
their ..	*ó·nta-* ..	*nà·ngtà·le-*	*ó·ntà·le-*	*nard·ngòich-*	*á·tat.*
		lī·ya- ..	*eka-lī·ya* ..	*-lī·ya* ..	

8. There are in each dialect several other forms of possessive pronominal adjectives, each of which must be used with its own class of nouns, but I do not now purpose entering into particulars regarding these. The form which, roughly speaking, is of general application among the *.bōjig-ngīji-* is, as I have just shown, that of *dī·a-*, *ngī·a-*, &c. Ex.:—*dī·a kā·rama-*, my bow; *mē·ta yā·dī-*, our turtle; the exceptions to its use being, (*a*) those nouns denoting human objects, (*b*) those indicating the various parts of the body,[2] and (*c*) certain other nouns denoting degrees of relationship. To be as brief as possible, I will give but one or two examples of each.

(*a*)

dī·a-, my	*mē·tat*, our	Ex. *dī·a àbā·le-*, my man.
ngī·a-, thy	*ē·tat*, your	*mē·tat at-pail-*, our women.
ī·a-, his	*ó·ntat*, their	
ī·a-, ——'s	*ī·ó·ntat*, ——s'	

[1] I cannot here enter into particulars regarding their songs and choruses, an account of which will be hereafter given under "Games and Amusements."

[2] For a complete list of these *vide* Appendix G.

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(which has now about 6000 entries of the English-Andamanese part only), and the corrected grammar will be published in course of time. They are obviously of great importance to the Indian Government, on account of its penal settlement at Port Blair, and are well worthy of its patronage.

The Andamanese have poetry, and that of a most remarkable kind. Their only musical instrument is a stamping board to keep time, and to this rhythm everything seems to be sacrificed. The words, their order, the prefixes, the suffixes, the postpositions, are all more or less changed, the order of the words suffers, in short the poetical language requires a special study, which is the more difficult to give, as songs are always impromptu, and not, as a rule, sung again after the one occasion for which they were composed, and then only by the composer. Of the music Mr. Man regrets to state that he is unable to give any information, as he is, unfortunately, totally unacquainted with the subject. The following specimen of a song composed by the *jam·bu*, to whom the above letters were addressed, after his liberation from a six months' imprisonment, about 1865, for having shot down a sailor whom he found taking liberties with his wife, was given to Mr. Man by the author.

I. As it was sung.

Solo. *ngô do kūk l'ârtâ·lagī·ka,*
mô·ro el·ma kâ igbâ·dâ·la
mô·ro el·mo lĕ aden·yarâ
pô-tôt läh.

Chorus. *aden·yarâ pô-tôt läh.*

II. Literal Translation of the Poetry.

thou heart sad
sky surface there look-at
sky surface of ripple
bamboo spear.

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III. PROSE ANDAMANESE VERSION BY MR. MAN.

ngōl kūk l'ārtâ·lagike
mô·ro el·ma len kâ·to igbâ·dignga bēdig,
mô·ro el·ma lī·a en·yar len igbâ·dignga bēdig
pô-tôg len tāg·imike.

IV. LITERAL TRANSLATION OF PROSE VERSION.

thou heart-sad-art
sky-surface to there looking while,
sky-surface of ripple to looking while,
bamboo spear on lean-dost.

V. FREE TRANSLATION OF PROSE VERSION.

thou art sad at heart,
gazing there at the sky's surface,
gazing at the ripple on the sky's surface,
leaning on the bamboo spear.

The rhythm, as read by Mr. Man, was:

-- -- | -- | --
-- | -- | - | ---
-- | -- | -- | ---
- | - | -

The syllables marked - were of medial length. There were two short syllables at the end of the second and third lines. The three long syllables in the fourth line were very long and slow, each filling up a whole measure. Strange as some of the changes and omissions were, this is one of the least altered of the songs in Mr. Temple's grammar. We must suppose the man to be standing before his companions after liberation from prison, gazing sadly at the sky again and resting on his bamboo spear, and then the action would make the words intelligible.

An important question arises as to the durability of the